

***Lawrence University
Choirs***

**Phillip A. Swan and Stephen M. Sieck,
conductors**

Fall Concert

Friday, November 14, 2014

8:00 p.m.

Lawrence Memorial Chapel

Viking Chorale

Chichester Psalms

Psalm 108, v.2; Psalm 100, entire

Psalm 23, entire; Psalm 2, vs.1-4

Psalm 131, entire; Psalm 133, v.1

Leonard Bernstein

(1918-1990)

Michael Murphy, treble soloist

Leila Ramagopal Pertl, harp

Kennison Ther, percussion

Kathrine Handford, organ

Kerstin Brolsma, soprano

Arielle Kaye, alto

Christian Messier, tenor

Max Kligman, baritone

Cantata

Viderunt Omnes

Pérotin

(fl. c. 1200)

Crossing the Bar

Gwyneth Walker

(b. 1947)

Chant for Great Compassion

Abbie Betinis

(b. 1980)

Kathleen Baudendistel, Nicolette Puskar,

and Clio Briggs, soloists

High Flight

Karen Linford Robinson

(b. 1967)

Concert Choir

Wayfaring Stranger

arr. Michael Engelhardt
(b. 1974)

Matt Kierzek, Paul Gutmann, Kristen O'Donnell,
Deme Hellwig, and Keira Jett, soloists
Maximilian Simmons, bass
Kennison Ther, percussion

Libera nos, salva nos

John Sheppard
(c. 1515-1558)

Paul Gutmann, soloist

Si j'avais le bateau

arr. Harry Somers
(1925-1999)

Mille Regretz

Andrew Rindfleisch
(b. 1963)

Commission written for the San Antonio Chamber Choir
and Lawrence University Concert Choir

Keep Your Splendid, Silent Sun

Barlow Bradford
(b. 1960)

Notes and Translations

Viking Chorale

Chichester Psalms (1965)

Notes from the publisher:

Every summer the Cathedral of Chichester, in Sussex, England, joins choral forces with its neighbors, Winchester and Salisbury, to produce a music festival. (Chichester has a great musical tradition, going back to its famed organist-composer of the early 17th century, Thomas Weelkes.) For its 1965 Festival, Leonard Bernstein was commissioned to write these Psalms, which were completed on May 7, 1965. The world premier took place on July 15, 1965, in Philharmonic Hall, New York, with the composer conducting the New York Philharmonic, with the Camerata Singers, Abraham Kaplan, conductor, and with John Bogart, alto. The first performance of the original version, as conceived by Mr. Bernstein for all-male choir, was heard on July 31, 1965, at Chichester.

Movement I

Psalm 100

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know that the Lord, He is God.
He made us, and we are his.
We are His people and the sheep of His pasture.
Come unto His gates with thanksgiving,
And into His court with praise.
Be thankful unto Him and bless His name.
the Lord is good, His mercy everlasting
And His truth endureth to all generations.

Movement II

Psalm 23 – sung by Michael and the sopranos/altos

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Psalm 2, verses 1-4 - sung by the tenors/basses

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Psalm 23, continued - sung by the sopranos

Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.

Psalm 23, continued - sung by Michael

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Movement III

Psalm 131

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.

Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Cantata

Viderunt Omnes

Who was Perotin? We think he ‘flourished’ around 1200. Perotin probably worked at the Cathedral of Notre Dame in Paris, which was under construction from about 1160 to 1250. He was probably a teacher. What we know is mostly from one treatise by an anonymous author who we refer to as Anonymous 4.

Viderunt Omnes is a text that was sung on Christmas morning during the time between the New Testament reading (which in this case would have been Paul’s letter to the Hebrews, Chapter 1) and the Gospel reading (in this case, the Gospel of John, Chapter 1).

Psalm 98:4b

All the ends of the world have seen the salvation of our God.

Psalm 98:5a

O be joyful unto the Lord, all ye lands.

Crossing the Bar

The composer writes:

“Crossing the Bar” creates images of the sea, with the “final voyage” leading us out across the water, to see our “Pilot, face to face.” The musical setting endeavors to express the growth from peaceful to ecstatic moods; the tolling of the bell, the meeting of the Pilot. “May there be no moaning of the bar, when I put out to sea.”

Crossing the Bar

Alfred, Lord Tennyson
(1809-1892)

Sunset and evening star,
 And one clear call for me!
And may there be no moaning of the bar,
 When I put out to sea,

But such a tide as moving seems asleep,
 Too full for sound and foam,
When that which drew from out the boundless deep,
 Turns again home.

Twilight and evening bell,
 And after that the dark!
And may there be no sadness of farewell,
 When I embark;

For tho' from out our bourne of Time and Place,
 The flood may bear me far,
I hope to see my Pilot face to face,
 When I have crost the bar.

Chant for Great Compassion

Abbie Betinis
(b.1980)

The composer writes:

This piece is for anyone in any need or trouble. It is about calling out for strength and courage - as individuals and also on behalf of our generation.

The opening melody is inspired by the traditional chant to the goddess **Guan Yin**, known in Buddhism as the Chinese Bodhisattva of Compassion. Guan Yin, whose name means "she who hears the cries of the world," is revered in China, Japan, and Taiwan, and her spiritual ancestor, Avalokitesvara, in Malaysia, Tibet, and Thailand. Guan Yin vowed never to rest until she had freed all sentient beings from reincarnation. To comprehend the needs of so many, her head split into eleven pieces (hence the 11-part chords on page 8 in the score). Suddenly able to hear the myriad cries, she attempted to reach out to everyone who was suffering, but her arms shattered into pieces. She was then given one thousand arms with which to provide aid and relief to those in need.

In China, fishermen pray to Guan Yin to ensure safe voyage. So with the traditional chant, I've juxtaposed the **Qiu Jin** text, written while she was traveling back to China by boat. Qiu Jin was a Chinese revolutionary,

feminist, and writer. An eloquent orator, Qiu spoke out for women's rights: the freedom to marry, freedom of education, and abolishment of bound feet. She was tortured and publicly executed in 1907, at the age of 31.

The Great Compassion Mantra, also known as the Dàbei Zhòu, is an 84-line chant first translated from Sanskrit to Chinese in the seventh century. It is used for protection, purification, and healing. Because the Chinese version has been translated so many times and is spread widely through oral tradition, today the individual words have shed their original meanings. It now exists in many variations in East Asia and around the world, and is said to generate karma - even to the dead - upon its recitation.

This piece was written in response to the earthquake which took the lives of nearly 70,000 people in Sichuan Province in May 2008. But it is said that every recitation of the Great Compassion Mantra generates karma. I encourage singers to envision their own karma recipient(s) as they recite these ancient and beautiful syllables.

- Abbie Betinis

“Lines written while traveling by boat” Qiu Jin, 1905

I ride the clouds ten thousand leagues,
I left and now return;
My self alone in the eastern sea,
spring thunder at my side.
I cannot bear to see his map,
and so my face grows pale;
How can I let these rivers and hills
return to kalpa ash?
Cheap wine can never melt away,
the sorrow for my nation;
To save this age, we must rely
on talent beyond the common.
For we will risk this blood that flows
from one hundred thousand skulls -
And thus exert the strength to turn
the cosmos back in place.

trans. Paul Rouzer

“Mirror”
A precious mirror is shattered... (etc)

-Wang Erbei

“Great Compassion Mantra”
1. na mo ho la da nu do la ye ye,

trad. Chinese

2. na mo o li ye,
3. po lu je di sho bo la ye,
4. pu ti sa do po ye,
5. mo ho sa do po ye,
6. mo ho jia lu ni jia ye,
7. an,
8. sa bo la fa yi,
9. su da nu da sia,
10. na mo si ji li do yi mung o li ye,
11. po lu ji di, sho fo la ling to po,
12. na mo nu la jin cho... (mantra continues for 84 lines)

Lines written while traveling by boat: Used by kind permission of Paul Rouzer. This translation is under copyright, but may be reprinted from Abbie's website for use only as related to this musical work (i.e. in concert programs).

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Great Compassion Mantra: This text is in the public domain and may be reprinted freely from Abbie's website.

High Flight

Karen Linford Robinson
(b. 1967)

The composer writes about the poet and poem:

John Gillespie Magee, Jr. entered flight training in 1941 when he was eighteen years old, and soon was sent to England to join the No. 412 Fighter Squadron, RCAF. He was assigned to fly the Supermarine Spitfire and flew air defense over England against the German Luftwaffe. As he orbited and climbed upward to 30,000 feet in a test flight, a poem came to his mind; back on the ground in a letter to his parents he included the poem, explaining: "It started at 30,000 feet, and was finished soon after I landed."

Just three months later John Magee was killed in an air collision with another plane. His poem, "High Flight" has become a mantra for pilots, and has been called the most famous aviation poem ever written.

Oh! I have slipped the surly bonds of earth,
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds, -and done a hundred things

You have not dreamed of ~Wheeled and soared and swung
High in the sunlit silence. Hov'ring there
I've chased the shouting wind along, and flung
My eager craft through footless halls of air...
Up, up the long, delirious, burning blue
I've topped the wind-swept heights with easy grace
Where never lark or even eagle flew ~
And, while with silent lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

- Pilot Officer John Gillespie Magee,
No. 412 squadron, RCAF
(1922-1941)

Concert Choir

Wayfaring Stranger

American Spiritual

I am a poor wayfaring stranger while journ'ying thru this world of woe,
Yet, there's no sickness, toil nor danger,
In that bright land to which I go.
I'm going there to see my Father, I'm going there no more to roam;
I'm only going over Jordan, I'm only going over home.

I know dark clouds will gather o'er me.
I know my way is rough and steep.
Yet beaut'ous fields lie just before me,
Where God's redeemed their vigils keep.
I'm going there to meet my Mother,
She said she'd meet me when I come;
I'm only going over Jordan, I'm only going over home.

I want to wear a crown of glory,
When I get home to that good land;
I want to shout salvation's story,
In concert with the blood-washed band.
I'm going there to meet my Savior,
To sing His praise forevermore;
I'm only going over Jordan,
I'm only going over home.

Libera nos, salva nos

trad. Latin

Libera nos,
salva nos,
justifica nos,
O beata Trinitas.

Free us,
save us,
defend us,
O blessed Trinity.

Si j'avais le bateau

from Songs of the Newfoundland Outports by
Kenneth Peacock

The everyday use of wines for convivial and ceremonial occasions has given French folk music a large repertoire of drinking songs virtually lacking in English folksong. The simulations of trumpet and drums are derived from the idea of 'chin' or 'mouth' music in many Newfoundland songs. 'Chin' or 'mouth' music is a vocal imitation of instrumental music and is used for dancing when a fiddle or accordion is not handy. In my arrangement of "Si j'avais le bateau", I've used 'composer's license' because I felt such simulation of instruments might naturally be taken up by the singers in the convivial atmosphere in which the song is usually sung.

-Harry Somers

If (only) I had the boat
that my Lord had given me
(to the honor of the patron!)
If (only) I had the boat
that my father had given me
We would pop the cork.
And I would be able to cross the water
and the ocean without a boat.

If I had children
who didn't call me "mama"
I would drink a toast ["to the health"]
To health! To health! [this is a toast]
Oh! I prayed often to God
that they would die now.
To the honor of the patron
Let's make the cork jump
I will drink to health.
I will drink to the health of an amiable group.

Mille Regretz (A Thousand Regrets)

16th Century, Anonymous

Mille Regretz is a quiet setting of an anonymous text from the 16th Century. Most famously set by the Renaissance master Josquin de Prez in one of his best known Chansons, the text laments a deep regret in a love abandoned. Here, this setting of old French lies low in the choral tessitura, offering a darker quality of sound, while the musical material moves back and forth between stark allusions to the early music of the early Renaissance and a more lush, colorful, and almost distant, harmonic palette.

-Andrew Rindfleisch

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definir.

A thousand regrets at deserting you
And leaving behind your loving face,
I feel so much sadness and such painful distress,
That it seems to me my days will soon dwindle away.

Keep Your Splendid, Silent Sun

Walt Whitman
(1819-1892)

Stanza Two of, "Give Me the Splendid Silent Sun" (1862)

Keep your splendid silent sun,
Keep your woods O Nature, and the quiet places by the woods,
Keep your fields of clover and timothy, and your corn-fields and orchards,
Keep the blossoming buckwheat fields where the Ninth-month bees hum;
Give me faces and streets - give me these phantoms incessant and
endless along the trottoirs (*sidewalks*)!
Give me interminable eyes~give me women~give me comrades and
lovers by the thousand!
Let me see new ones every day~let me hold new ones by the hand every day!
Give me such shows~give me the streets of Manhattan!
Give me Broadway, with the soldiers marching~give me the sound of
the trumpets and drums!
(*The soldiers in companies or regiments~some starting away, flush'd
and reckless. Some, their time up, returning with thinn'd ranks, young, yet very old,
worn, marching, noticing nothing;*)*
Give me the shores and wharves heavy-fringed with black ships!
O such for me! O an intense life, full to repletion and varied!

The life of the theatre, bar-room, huge hotel, for me!
The saloon of the steamer! the crowded excursion for me! the
torchlight procession!
The dense brigade bound for the war, with high piled military wagons
following;
People, endless, streaming, with strong voices, passions, pageants,
Manhattan streets with their powerful throbs, with beating drums as now,
*The endless and noisy chorus, the rustle and clank of muskets, (even
the sight of the wounded,)**
Manhattan crowds, with their turbulent musical chorus!
With varied chorus, and light of the sparkling eyes; (added text)
Manhattan faces and eyes forever for me.

**text not used in this composition*

Viking Chorale

Stephen M. Sieck, conductor
Casey Kadlubowski, accompanist

Soprano 1

Morgan Arshonsky
Kerstin Brolmsa
Regina Cornish
Emma Jensen
Arielle Kaye
Morgan Krhin
Amalie Ludwig
Isabella Mirgaux
Cameron Murdock
Isabel Vazquez-Thorpe
Amanda Wahl
Emily Zawacki

Soprano 2

Evelyn Barash
Milou de Meij
Augusta Finzel
Hannah Ganzel
Yumiko Koyabu
Claire LaLiberte
Shang Li
Sarah Olsen
Lucinda Pipkin
Lina Rosenberg
Kaira Rouer
Eva Shuman
Cathryn Wood

Alto 1

Lauren Abdul
Alexandra Boettcher
Amanda Bourbonais
Natalie Cash
Megan Davidson
Arboris De Jesus
Daisy Forrester
Xiaoya Gao
Rachelle Huffman
Mya Hunt
Mara Mindock
Teresa Park
Cassidy Salentine

Alto 1 cont.

Lauren Smrz
Emily Stanislawski
Zishen Ye

Alto 2

He Chang
Irene Durbak
Christina Hanson
Grace Johnson
Maria Konecke
Zoey Xi Lin
Sarah Ogden
Mauranda Owens
Yulia Pak
Jocelyn Scherbel
Kristina Verhasselt
Bethany Wolkoff

Tenor 1

Trent Guerrero
Christian Messier
Leif Olsen
Kyle Schleife

Tenor 2

Anthony Cardella
Rory Coleman
Anmol Gupta
Nicholas Juris
Benjamin Klein
Adam Korber
Jack Plasterer

Baritone

Nick Ashley
Yonah Barany
Aafko Boonstra
Koby Brown
Kevin Buckhalton
Samuel Buse
Nestor Dominguez
Alex Foley
Jamil Fuller
Cameron Nasatir
Ian Purdy
Caleb Rosenthal
Jordan Ross
Michael Ruth
Gregory Schwalbach
Kennison Ther
Jack Walstrom

Bass

Nathan Brase
Sam Byrom
Sean Goldring
Mitchell Nelson
Christian Rasmussen

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Jack Plasterer and
Amalie Ludwig
Social Chair: Claire LaLiberté
Publicity Chair: Nick Juris

Cantata

Phillip A. Swan and Stephen M. Sieck, conductors
Gabi Makuc, accompanist

Soprano 1

Kathleen Baudendistel
Clio Briggs
Elisabeth Burmeister
Abigail Cahill
Sabrina Craven
Emily Flack
Rebecca Hazel
Annie Mercado
Annie Penner
Katie Uram

Alto 1

Elizabeth Coffin
Gillian Etherington
Clara Imon-Pedtke
Thuy Le
Rosa Lemos
Gabi Makuc
Madeleine Moran
Charlotte Noble
Nicolette Puskar
Shaye Swanson
Lauren Vanderlinden

Soprano 2

Sally Alvarado
Alysa Bennett
Alexa Blumenstock
Mary Fried
Jenna Kuchar
Madalyn Luna
Froya Olson
Sophie Scholtz
Grace Vangel
Rachel Weiss

Alto 2

Casey Burgess
Anne Marie Carden
Jenny Hanrahan
Fiona Masterton
Madeline Scholl
Lorna Stephens
Kara Taft
Rachel Wilson

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Freshman Representatives: Sally Alvarado and Anne Marie Carden

Concert Choir

Phillip A. Swan and Stephen M. Sieck, conductors
Elizabeth Vaughan, accompanist

Soprano I

Katie Bultman
Graycen Gardner
Morgen Moraine
Katie Mueller
Stephanie Popik

Tenor I

Charlie Aldrich
Charlie Martin
David Peci
Jackson Rosenberry
Maximilian Simmons

Soprano II

Sarah Coffman
Samantha Feinberg
Margaret McNeal
Cayla Morton
Kelsey Wang

Tenor II

Andrew Green
Benjamin Hanson
Matt Kierzek
Pablo Morales
David Voss

Alto I

Laura Briss
Elisabeth Foran
Deme Hellwig
Jenna Lindsey
Kirsten O'Donnell
Kayla Siembieda

Baritone

Josh Eidem
Ian Grimshaw
Jon Hanrahan
Phillip Jindra
Mitchell Kasprzyk
Clee McCracken

Alto II

Elyse Brotzman
Carly Gaeth
Melina Jaharis
Keira Jett
Elizabeth Vaughan

Bass

Paul Gutmann
Kip Hathaway
John Taylor Hosmer-Quint
Jacob Meyer
P.J. Uhazie

Officers

President: Cayla Morton
Secretary: Laura Briss
Eliminator of Confusion: Carly Gaeth
Social Chair: Graycen Gardner
Publicity: PJ Uhazie and Morgen Moraine

Riser Set-Up Crew

Gillian Etherington
Clara Imon-Pedtke

Choral Librarian

Cayla Morton

Special Thanks

Kevin Meidl, Director of the Appleton Boychoir
Lina Rosenberg, Arielle Kaye, and
Yonah Barany, Hebrew pronunciation
Josh Eidem and Elizabeth Vaughan, French pronunciation

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio voice and piano artist faculty:

Voice Faculty

Kenneth Bozeman, chair
Joanne Bozeman, soprano
Dale Duesing, artist-in-residence
John T. Gates, bass
Bonnie Koestner, vocal coach and musical director of opera
Karen Leigh-Post, mezzo-soprano
Bryan Post, lecturer in music and teacher of voice
Teresa Seidl, soprano
Steven Paul Spears, tenor
Copeland Woodruff, director of opera studies

Keyboard Faculty

Kathrine Handford, organ
Catherine Kautsky, piano
Michael Mizrahi, piano
Anthony Padilla, piano

“This concert is supported, in part, by The Avenue 91.1.”

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please no flash photography.